



SHIRLEY DARE ON DRESS.

A Letter For Women Who Wish to Look Well but Haven't a Good Sense to Draw Upon—Strictly Correct Notes for Street Wear.

(WRITTEN FOR THE DISPATCH.)

"There isn't half the pleasure buying gowns when one has plenty of money," says a shrewd woman with a pretty good notion of both sides of the subject.

The interest comes in when you have just enough to get what you want by drawing liberally on constraint and taste.

For myself I grow tired reading about opulence I cannot hope to have. The fashion articles treat of too unlimited gorgeousness for anything below servant girls' imagination, who seldom find fidgets too extravagant to please them.

I wish somebody would write for women who wish to look as well as the best on ordinary allowances.

It isn't impossible to look as well—not to dress as well absolutely, but to make as satisfactory effect—on much less money than rich women spend, if one has strict taste, a command of shopping sense and is clever at her needle.

Three-fourths the cost of dresses from first-class houses goes for the making, not the material. There is just one thing women want to understand more than the higher criticism of Swedish gymnastics and that is dressmaking.

Every girl should be taught thoroughly how to plan a dress and finish it in correct style, for good dressmakers are scarcer than saints, and honest ones far more so.

A GOWN FOR THE STREET.

Not to tell the wearying novelties of style, but to select the best points is a pleasing matter. The gown for the street, rich or plain, is of wool, silk being left to the dowagers out of doors. A well-chosen wardrobe will have a selection of these in cheviot, serge, Henrietta, mohair and the drap d'ete, most useful and welcome of fine goods.

Each material has its own special mode for making, and its own accompaniments of hats, gloves and lingerie for correct dress.

Begin with a cheviot check for morning and shopping. There are 50 patterns of cheviot in small plaids, but one will restrict the choice to shepherds' check in gray and white, dead fawn or stone color, with creamy white, crossed perhaps with a bar of faint yellow, old pink or indigo, or a thread of less indefinite, blue, red or amber.

Let the red checks and blue checks and heliotrope severely alone, as they look, for one thing, and they never look quite right for the other. A smart suit in cheviot has the skirt all round in flat box pleats, or with gathered straight drapery in the back, with jacket and plain vest of light glossy silk, or a plain surah blouse, gathered at throat and belt.

No fancy stitching, no trimming of any sort, but the pleats of the skirt pressed in sharp folds, as if laid by a straight edge, and stitched firmly to tapes all round, so that no winds can blow them out of place.

IT REQUIRES SKILL.

Ready-made gowns are seldom satisfactory in this respect, and second-rate dressmakers have a pleasing fiction that decorated folds are more a rustic, which is tolerable and not to be cadured in a cloth gown. The little linen collar and small soft silk tie go with this, or the revers are thrown back to show a linen or silk shirt, or the high silk vest always advisable on cool days. One of the most convenient and

across the skirt which usually holds them in place takes away all the grace of the fine work. These black gowns of substance are needed at the North till late, occasionally cool days in summer, and are the first reminder of fall, so that their style should be assured enough for a long season.

SOME PRETTY DESIGNS.

The thinner wools, batiste, vellings and delaines are made in the narrowest, rather full skirts with hems, ribbon trimmings, or tucks and bembestichings, or insertions of the fine passerette, which is little less than hem, around the hem, and down the skirt. The netting trim is well used with the firmer of these fabrics sewed to the edge of the skirt, and falling over a five-inch pleating—the apron, the waist, the dome and down the fringe should leave two inches of the pleating below it clear. The wool skirts are finished with rows of cross grain ribbon treaded from the hem to the waist, one inch, the trimming reaching almost to the knee. Graduated velvet trims brilliant and cashmere dresses in the same way; it cannot be said with good effect, but the ribbon trimming on the firm black fish-net skirts is very good.

Everything in house fashions has been carried and practiced that girls are used to manufacturers, because inimitable to any but the trade, and soon displaced. But the best styles, issued late and arriving now by every steamer, are simpler and more shapely dresses. Even the tea gown fits the figure in an easy princess shape, with long straight bands of trimming from shoulder seam, around the bust and down the side, the full puff of the sleeve which ends below the elbows. A pretty gown of the sort is tea rose cashmere, with three bands of oriental embroidery in pink, green and blue down the front, the center one ending at the foot, those at the side extending above the hem round the skirt. The belt was more ribbon slipped under the side bands, with long loops and ends.

A GOWN FOR INDOORS.

A pretty house dress is a princess in pompadour stripes, with an overdress precisely like a pattern of apron dear to housekeepers, falling to the feet in front with a row of buttons, the shoulders crossing at the back, while the apron is tucked at the hips, meeting in the back. The effect is good whether in summer brocade with apron of plain silk, or the striped chables with plain wool or batiste over dress, or the striped gingham with plain apron.

The costume is finished by a long five-inch sash worn at the waist, and in front with ends hanging nearly to the feet.

Two and four-button gloves are worn with the long sleeve and gaiters of fine cloth, black or match the gown and carefully fitted, are worn with the low shoes, which is a relief to do for the season. Velvet sleeves give place to those of fine glossy silk for spring dresses. The newest sleeves are cut long, lined with colored silk or brocade and turned up in a picturesque style.

Fancy wools brocades in lovely little designs of hawthorn, briarrose, clovers white and red, or violets in modern variations on the pompadour style, or in all over cashmere effects, very pretty with plain clover green, robin blue or Suede silks.

The large headed pins in cut jets, Etruscan gold, carved ivory, or amber, are again sought for spring dresses. The newest and handsome confine the duty front hair, and velvet bands are brought across from Vienna. SHIRLEY DARE.

dressmakers are the paper models, which are exact duplicates of full costumes in color, drapery and trimming, in measure about 10 inches in height, with full-size patterns accompanying. With these a woman can see just how every fold and gather is laid, and every trim and ornament, and hem. It is absolute pleasure to fashion a costume by the help of these clever models, which reduce the work of making the intricate-looking garment of the mode to comparative simplicity.

THE BEST IN BLACK.

The black dress, indispensable to every lady's outfit, and more becoming than any other, is of Henrietta, batiste cloth, which looks like fine, firm canvas with subtle sheen, and lightness, the silk camelhair twill which repels dust and wears better than any less expensive fabric, or the drap d'ete coming in favor again.

For these gowns the front width is almost invariably draped, the sides in flat, shallow box pleats or the wide panel pleats, taking in half the width of the skirt to a full giving the simplicity of the plain English skirt, without the elaborate and expensive Henrietta dresses show lengths of fine silk passerette without beading, or fine cord embroidery between the pleats.

Black cashmere skirts with side pleats, each pleat having two-inch gross grain ribbed stitching down its entire length, with three loops at the front. This trimming is not new this year, but the effect is too good to be laid aside. Other cashmere and summer fashions have the pleats striped with fine spots, three-quarters and inch apart, and these simple trimmings freshen a gown in its second season very well.

According to the latest fashion, the pleating is too pretty to be quite new, but is seen in white dresses, lace and children's wear. The fine pleats an inch wide have really the same effect, and wear endlessly. If they are plenty of work to do, they are seen in white dresses, three times as much as the plain fashions. But to look well, these pleats must be stitched to the foundation invisibly, as three rows of machine stitching visible detracting rather than enhancing her appearance.

It she has "grown up like a weed" and is slender and painful leanness, explain to her the philosophy of checks and large plaids for one of her physique and that she must avoid stripes as she would a plague, and that her gowns must be made with the fullest skirts; the waist must be full and round; sleeves puff and throat high; leaving stripes and dotted effects to her "chum" who is fat to pudginess and who will appear at her best in plain, simple, and open sleeve dresses.

She must learn to sew, and to do it well, and to realize the force of your argument and thank you for it. This will not be necessary, as she has met me, and I am not cultivating an inordinate love of dress. She must learn to sew, and to do it well, and to realize the force of your argument and thank you for it.

One of the howling scolds of this city is the wife of a rich man, who is also a Senator. She is a woman who has always had wealth, and she is elegant looking. Everything about her points to her being a scold. But her drawing room is not popular, and it is easy to tell the reason. She has tried to introduce English customs into this plain American drawing room. She has learned to know and like describes call at her house in the following manner:

"I called upon Mrs. Blank because my position demands it, as you are a friend of first call, and then I had heard that she was such a brilliant woman that I was anxious to meet her. When the butler announced my name she turned a face of the kindest welcome upon me.

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THE PERFECT LADY.

Ladies of the Capital Tell Who She is and How She Acts.

BELES AT THE WHITE HOUSE.

Mrs. Ingalls' Idea of the Southern Girl and Her Qualities.

WIVES OF LIVING EX-PRESIDENTS.

(CORRESPONDENCE OF THE DISPATCH.)

WASHINGTON, May 24.—During the past week I have interviewed our leading statesmen's wives as to "The Perfect Lady." I find that each has her ideal, and that their talks are full of good points of advice to the young women of the land. I first chatted with Mrs. Harrison. Said she:

"Girls should imitate good manners without much teaching, but there is one quality that mothers should impress on their daughters, and that is that they should always consider other people's pleasure before their own. I am sure that this is the one thing lacking in the well-bred girl, and I have been pained beyond measure by seeing girls, when they were introduced to any person for some reason they did not consider their equal, how coldly without one kindly word of greeting, and turn the head to continue their interrupted conversation with some friend. This has happened at my receptions, and it occurred one or twice when I myself have made the introduction. Disrespect to any caller at the White House is disrespect to me, and I have decided never to officially recognize girls who may have good qualities, but who lack the one thing that I consider essential to make a lady. On the other hand a true lady may be neither stylish or accustomed to society, but she will grace any occasion she may be invited to. The true lady possesses the refinement of the heart and that reveals itself in every action. In raising a daughter I wish rather to endeavor to instill kindness, heart and thoughtfulness of others and to be thoroughly unselfish."

Mrs. Miller, wife of the Attorney General, Mrs. Senator Hearst think that simplicity is the chiefest charm of a young girl, and Mrs. Miller says above everything else a young girl should act so as to receive the most favorable society opinion to criticism on other points."

"No," replied the President's wife, "do not think of any special things, for I think the most essential lesson a girl can learn, and the one that she should never forget, is to be kind and courteous to all. It is a custom that I have some time regretted, and that is the fashion which has prevailed in the past few years, of introducing strangers to your friends. Of course I do not mean making general introductions, for that has all the faults of the other system, but I mean that you should call on your friends, and let them know you are still cultivating an inordinate love of dress. She must learn to sew, and to do it well, and to realize the force of your argument and thank you for it. This will not be necessary, as she has met me, and I am not cultivating an inordinate love of dress. She must learn to sew, and to do it well, and to realize the force of your argument and thank you for it.

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CLARA BELLE'S CHAT.

Girls Are Now Wearing Their Hair So as to Hide Their Necks.

NAIPIOLOGY VERSUS PHEENOLOGY.

A Beauty's Clever Plan to Get Her Name Into the Newspapers.

PRIDE OF THE LADIES OF BOSTON.

(CORRESPONDENCE OF THE DISPATCH.)

New York, May 24. HE reason given by a bright girl friend of mine, when I asked why she wore her hair unfashionably low behind, was that she wished to hide the nape of her neck. That was a consequence of the new and whimsical pheenoology must go. It is no longer necessary to see a woman's face in order to read her character. In fact, it is better not to, for women use their faces to conceal their thoughts. They "look" goodness and sweetness and "think" guile and roguery. But get behind them and they are at your mercy. You may read their characters at your ease.

Where you must look? The nape of the neck is the place. Here nature gives herself away. There is an almost infinite variety of napes, and you mustn't expect to become an expert in naipiology in a single season. You must select ladies in collarless or out-of-dress, and sit behind them, in order to procure your studies. If possible, find a woman who has been educated in the slovenly type of woman will not answer your purpose very well. What you need is a clear, clean nape of the neck, free from the beginning of the shoulder-blades. Classify your napes, for instance, the aristocratic, the shoddy, the Vassar, the cheap literary, the pious, the prudish, the ambitious, the dull, the insipid, the stupid, the penitent, the hypocritical, the mercenary, the maternal, the Magdalene, the trustful and the audacious. Naipiology has a great future in all large cities where there is material for the student.

A NEW OTTOMAN SPOON.

And this is a time of erratic progress. There was a time when the "spit spoon," as the fork of our day was called when it first made its appearance, was ridiculed, and it was many a long year before people could be brought to use it instead of the knife in conveying food to the mouth. Now rare indeed is that anyone is old-fashioned enough to despise a "spit spoon." This is an age of innovation, nay, of perpetual motion, for it never stands still, and is never satisfied with things as they are. An effort has been made in some of our restaurants to introduce an oyster spoon. It is an instrument intended to supplant the oyster fork now in use, and from the time of which the ingenious inventor then slipped into the bowl of the spoon, taking all his liquor along with him. A great point is thus gained, for it is the juice which gives the delicious flavor to the oyster, and it is smaller and is indented, or scalloped, and the curved edge of the neck is made sharp, so as to cut the oyster loose from the shell. The ingenious inventor then slips into the bowl of the spoon, taking all his liquor along with him. A great point is thus gained, for it is the juice which gives the delicious flavor to the oyster, and it is smaller and is indented, or scalloped, and the curved edge of the neck is made sharp, so as to cut the oyster loose from the shell. The ingenious inventor then slips into the bowl of the spoon, taking all his liquor along with him. A great point is thus gained, for it is the juice which gives the delicious flavor to the oyster, and it is smaller and is indented, or scalloped, and the curved edge of the neck is made sharp, so as to cut the oyster loose from the shell. The ingenious inventor then slips into the bowl of the spoon, taking all his liquor along with him. A great point is thus gained, for it is the juice which gives the delicious flavor to the oyster, and it is smaller and is indented, or scalloped, and the curved edge of the neck is made sharp, so as to cut the oyster loose from the shell. The ingenious inventor then slips into the bowl of the spoon, taking all his liquor along with him. A great point is thus gained, for it is the juice which gives the delicious flavor to the oyster, and it is smaller and is indented, or scalloped, and the curved edge of the neck is made sharp, so as to cut the oyster loose from the shell. The ingenious inventor then slips into the bowl of the spoon, taking all his liquor along with him. A great point is thus gained, for it is the juice which gives the delicious flavor to the oyster, and it is smaller and is indented, or scalloped, and the curved edge of the neck is made sharp, so as to cut the oyster loose from the shell. The ingenious inventor then slips into the